

ABSTRACT

Title of Document: SELECTED VOCAL WORKS
BY PROGRESSIVE ITALIAN COMPOSERS
OF THE TWENTIETH CENTURY:
THE CONFLUENCE OF NATIONALISM
AND INTERNATIONALISM
FROM THE EVE OF WORLD WAR I
THROUGH POST-WORLD WAR II
RECONSTRUCTION

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Directed By: Professor Dominic Cossa, School of Music

This dissertation project explored the non-operatic vocal music (i.e., art song, chamber music, solo works, and other more experimental media) by Italian composers of the 20th century. This body of repertoire suffers from poor availability and quality of scores, recordings, performances, and information. Research took place in the U.S. and Italy—through musical investigations, personal collections and contacts, libraries, and online resources. The project was designed with several parameters in mind: 1. work was centered on the composers who cast the text and the piano or other “accompaniment” in important roles, with correspondingly complex rhythms and harmonies, and who melded cosmopolitan influences with Italianate lyricism, as opposed to those who merely continued in the simplistic, insular manner of their predecessors; 2. settings by Italian composers of texts in other languages were

included (Apollinaire, Ibn-Ezra, Machado, Verlaine, etc.) in addition to settings of Italian poetry (d'Annunzio, Pavese, Ungaretti, etc.); 3. works were chosen that were not just for single voice and piano but also utilized other performing forces (i.e., chamber music, electronics...). Other selection factors included: score availability; range, voice type, and ability level of the works; performer availability; time restrictions for a given recital; and whether the pieces made sense musically and textually. The works selected for the three recitals at the University of Maryland were grouped in pairs of decades to provide flexibility and variety in language and style, while also illustrating trends within a given chronological period: **Italian Vocal Music of the 19-teens and 1920s, Italian Vocal Music of the 1930s and 1940s, and Italian Vocal Music of the 1950s and 1960s.** The composers represented were: Luciano Berio, Bruno Bettinelli, Valentino Bucchi, Alfredo Casella, Mario Castelnuovo-Tedesco, Luigi Cortese, Luigi Dallapiccola, Vincenzo Davico, Giorgio Federico Ghedini, Barbara Giuranna, Roberto Lupi, Bruno Maderna, Gian Francesco Malipiero, Franco Margola, Virgilio Mortari, Luigi Nono, Ildebrando Pizzetti, Ottorino Respighi, Giacinto Scelsi, and Antonio Veretti. Numerous future projects are planned (lectures, recitals, database, website, translations, articles, recordings, anthologies), with the objective of acquainting people with these 20th-century Italian vocal works and making them and information about them more readily available.

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THE CONFLUENCE OF NATIONALISM AND INTERNATIONALISM
FROM THE EVE OF WORLD WAR I
THROUGH POST-WORLD WAR II RECONSTRUCTION

By

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Table of Contents

Table of Contents

CD#1 Track Listing.....	1-2
CD#2 Track Listing.....	3-4
CD#3 Track Listing.....	5-6
Italian Vocal Music of the 19-teens and 1920s (CD#1)	
Recital Program	
Program Notes	
Italian Vocal Music of the 1930s and 1940s (CD#2)	
Recital Program	
Program Notes	
Italian Vocal Music of the 1950s and 1960s (CD#3)	
Recital Program	
Program Notes	
Selected Bibliography.....	7-18

CD#1 Track Listing
Italian Vocal Music of the 19-teens and 1920s
33 tracks

1.	Oh! quanto siete pallida...	Mario Castelnuovo-Tedesco	1:04
2.	M'affaccio alla finestra...	(1895-1968)	1:09
3.	Fiorin d'alloro...		1:08
4.	Oh! come fa la donna contadina... from <i>Stelle cadenti</i>		1:13
5.	L'acqua corre alla borra	Barbara Giuranna (1902-1998)	1:32
6.	Arbero Peccerillo from <i>Quattro canti antichi napoletani</i>	Giorgio Federico Ghedini (1892-1965)	3:10
7.	L'eco from <i>Tre Poesie di Angelo Poliziano</i>	Gian Francesco Malipiero (1882-1973)	1:26
8.	Il porcellino di Pino from <i>Giro giro tondo</i>	Virgilio Mortari (1902-1993)	3:24
9.	Song from <i>Keepsake</i>	Gian Francesco Malipiero	1:19
10.	L'Adieu	Luigi Cortese (1889-1976)	1:36
11.	Heures d'Été	Luigi Cortese	2:15
12.	Pour une Bacchante	Vincenzo Davico (1889-1969)	:51
13.	Pour une Amoureuse from <i>Trois Stipes</i>		1:55
14.	Pantomina from <i>Tre Liriche</i>	Antonio Veretti (1900-1978)	2:16
	<i>Quattro favole romanesche</i>	Alfredo Casella (1883-1947)	
15.	I. Er cocodrillo		3:21
16.	II. La carità		1:17
17.	III. Er gatto e er cane		1:33
18.	IV. L'elezione der presidente		4:16

19.	Passeggiata from <i>Cinque Liriche</i>	Ildebrando Pizzetti (1880-1968)	5:13
20.	Intermezzo melico from <i>Tre Liriche</i>	Antonio Veretti	2:59
21.	Crepuscolo from <i>Deità Silvine</i>	Ottorino Respighi (1879-1936)	3:50

	<i>Coplas</i>	Mario Castelnuovo-Tedesco	
22.	I. Señor Alcalde Mayor...		1:32
23.	II. Manojito de alfileres...		1:48
24.	III. Gitano, porque vas preso?		1:34
25.	IV. En medio de lo mar hay...		2:02
26.	V. Un estudiante tunante...		1:00
27.	VI. Hermosa blanca azucena...		1:55
28.	VII. Cuando el juez mi demando...		1:00
29.	VIII. Un rosal hace una rosa...		1:49
30.	IX. La mujer qu'engaña un hombre...		1:14
31.	X. Te pintarè en un cantar...		1:15
32.	XI. Dentro de mi pecho hay...		2:32

Encore:

33.	Apemantus's Grace from <i>Shakespeare Songs</i>	Mario Castelnuovo-Tedesco	1:19
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CD#2 Track Listing
Italian Vocal Music of the 1930s and 1940s
28 tracks

1.	Florete flores quasi lilium	G. F. Ghedini	1:50
2.	Quae est ista	(1892-1965)	1:52
3.	Assumpta est Maria in coelum from <i>Quattro duetti su testi sacri</i>		3:32
	<i>Liriche su Verlaine</i>	Bruno Maderna	
4.	Aquarelles	(1920-1973)	3:42
5.	Sérénade		3:01
6.	Sagesse		7:17
7.	La gratitudine	Roberto Lupi	1:47
8.	Allegrezza	(1908-1971)	:55
9.	Castità		1:30
10.	La formica e il chicco di grano from <i>Sette Favole e Allegorie</i>		1:08
11.	La donna ideale from <i>Quattro canzoni popolari</i>	Luciano Berio	1:28
		(1925-2003)	
12.	La primavera ha venido (I) from <i>Quattro Liriche</i> di Antonio Machado	Luigi Dallapiccola	1:52
		(1904-1975)	
13.	Aux zéphirs from <i>Trois Poèmes de la Pleïade</i>	Mario Castelnuovo-Tedesco	1:55
		(1895-1968)	

	<i>Divertimento in Quattro Esercizi</i>	Luigi Dallapiccola	
14.	I. Introduzione		2:58
15.	II. Arietta		3:26
16.	III. Bourrée		2:03
17.	IV. Siciliana		3:10

	<i>Variations sur "Le Carnaval de Venise"</i>	Virgilio Mortari (1902-1993)	
18.	Dans la rue		2:40
19.	Sur les lagunes		3:08
20.	Carnaval		2:09
21.	Clair de lune sentimental		3:47

	<i>Cantilene</i>	Virgilio Mortari	
22.	I. Domani è festa		1:38
	II. Ohimè! disse il maturo		
23.	III. Le cose piccoline		1:51
24.	IV. Cecco Velluto		1:35
25.	V. Io voglio bene la nonna		:55

26.	Capri	Giacinto Scelsi	2:10
27.	Una risata	(1905-1988)	2:32
	from <i>Tre Canti di Primavera</i>		

Encore:

28.	La Ermita de San Simon	Mario Castelnuovo-Tedesco	2:49
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CD#3 Track Listing
Italian Vocal Music of the 1950s and 1960s
23 tracks

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|-----|---|------------------------------|------|
| 1. | <i>Sequenza III</i>
per voce femminile | Luciano Berio (1925-2003) | 8:22 |
| | <i>Cinque Poesie di Apollinaire</i>
per canto e pianoforte | Luigi Cortese (1889-1976) | |
| 2. | 1. Jamais | | 2:11 |
| 3. | 2. Prière | | 2:00 |
| 4. | 3. Lettre-Poème | | 1:20 |
| 5. | 4. L'amante | | :50 |
| 6. | 5. Je ne sais plus | | 2:24 |
| 7. | Solitudine from <i>L'Allegria:</i>
<i>7 poesie di Giuseppe Ungaretti</i> | Antonio Veretti (1900-1978) | 1:22 |
| 8. | Possa tu giungere
per canto e pianoforte | Franco Margola (1908-1992) | 2:12 |
| 9. | La natura mi parla from <i>3 liriche</i> | Bruno Bettinelli (1913-2004) | 1:33 |
| 10. | Vocalizzo notturno from <i>Quattro</i>
<i>liriche per canto e pianoforte</i> | Valentino Bucchi (1916-1976) | 1:45 |
| 11. | Djamila Boupachà
from <i>Canti di vita e d'amore</i> | Luigi Nono (1924-1990) | 4:26 |

	Selections from <i>The Divan of Moses-Ibn-Ezra: A Cycle of Songs for Voice and Guitar</i> , op. 207	Mario Castelnuovo-Tedesco (1895-1968)	
	<u>From Part I – Songs of Wandering</u>		
12.	1. When the morning of life had passed...		2:41
13.	3. Wrung with anguish...		1:44
	<u>From Part III – Of Wine, and of the Delights of the Songs of Men</u>		
14.	7. Drink deep, my friend...		:44
15.	8. Dull and sad is the sky...		1:17
	<u>From Part IV – The World and its Vicissitudes</u>		
16.	10. Men are children of this world...		1:42
17.	12. Only in God I trust...		2:20
	<u>From Part V – The Transience of this World</u>		
18.	13. Where are the graves...		1:03
19.	15. I have seen upon the earth...		1:49
20.	16. Come now, to the Court of Death...		1:31
21.	18. I behold ancient graves...		1:17
	<u>Epilogue</u>		
22.	19. Wouldst thou look upon me in my grave?...		3:30
23.	<i>La fabbrica illuminata</i> per soprano e nastro magnetico a quattro piste	Luigi Nono	17:25

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Poné, Gundaris. "Webern and Luigi Nono: The Genesis of a New Compositional Morphology and Syntax." *Perspectives of New Music*: 111-119.

Riede, Bernd. *Luigi Nonos Kompositionen mit Tonband: Ästhetik des musikalischen Materials – Werkanalysen – Werkverzeichnis.* Berliner musikwissenschaftliche Arbeiten, ed. Carl Dahlhaus and Rudolf Stephan, 28. Munich: Musikverlag Emil Katzschler, 1986.

Scabia, Giuliano. "Composizione de *La fabbrica illuminata* di Luigi Nono e lettere del 1964." *M/R* No. 33, December 1990: 43-68.

In Italian. Useful information by the author of the text of La fabbrica about the process of collaboration between himself and Nono.

Stockhausen, Karlheinz. "Music and Speech." *Die Reihe* 6. Bryn Mawr, PA: Theodore Presser and Co., 1964: 40-64.

Restagno, Enzo, ed. (Autori vari) *Nono.* Torino: E.D.T., 1987.

Excellent source for information about Nono's life, works, and writings—by those who knew him. Catalog of works, Bibliography, Discography, Index.

PETRASSI

Il Messaggero. Anno 125 N. 62. March 4, 2003.

Il Tempo. Anno LX / Numero 62. March 4, 2003.

La Repubblica. Anno 28 – Numero 53. March 4, 2003.

In Italian. Multiple newspaper articles about Petrassi, written on the occasion of his death.

Weissmann, John S. *Goffredo Petrassi.* Milan: Suvini Zerboni, 1980.

Discussion of Petrassi's works.

PIZZETTI

Gatti, Guido M. *Ildebrando Pizzetti.* Translated by David Moore. London: Dennis Dobson Limited, 1951.

Chapters on: Pizzetti's life, stage works, choral music, songs, chamber music, orchestral works, critical writings. List of Works. Bibliography.

Il Giornale dei Grandi Eventi. Anno IX / numero 69, December 17, 2003.

In Italian. Program booklet from the Teatro dell'Opera in Rome. Articles about Pizzetti, L'Assassinio nella Cattedrale, Generazione dell'Ottanta, etc.

Pizzetti, Bruno, ed. *Ildebrando Pizzetti: Cronologia e Bibliografia.* Parma: La Pilotta, 1980.

In Italian. Detailed chronological account of Pizzetti's life, including letters written and received by Pizzetti. Extensive list of works. Bibliography. Indices (letters, names).

RESPIGHI

Respighi, Elsa. *Ottorino Respighi.* Translated by Gwyn Morris. London: Ricordi, 1962.

Chronological narrative account of Respighi's life.

ITALIAN MUSIC AND CULTURE

Barański, Zygmunt G. and Rebecca J. West, eds. *The Cambridge Companion to Modern Italian Culture*. Cambridge University Press, 2001.

Excellent resource for understanding the political, social, religious, intellectual, and artistic situation in 20th century Italy. Useful chapter: "Since Verdi: Italian serious music 1860-1995: by John C. G. Waterhouse. Useful chapter about poetry. Index.

Beltramelli, Antonio. *L'uomo nuovo*. Rome: Edizioni Mondadori, 1923.

In Italian. Biography of Mussolini, glorifying him, Fascism, and futurismo.

Guarnieri Corazzol, Adriana. *Musica e Letteratura in Italia tra Ottocento e Novecento*. Milan: Sansoni, 2000.

In Italian. Focus on literature, mention of composers. Chapter on Romanza and lirica da camera, list of song settings of D'Annunzio. Indices.

Leydi, Roberto. *I Canti Popolari Italiani*. Arnoldo Mondadori, 1973.

In Italian. Information regarding Italian folk music: ninna-nanna, stornello, etc. Translations from dialects into standard Italian.

Mignone, Mario B. *Italy Today: At the Crossroads of the New Millennium*, Revised Edition. *Studies in Modern European History*, edited by Frank J. Coppa, Vol. 16. New York: Peter Lang, 2003.

A view of Italian political, economic, social, and cultural life during the second half of the 20th century. Bibliography, Appendices, Index.

Nicolodi, Fiamma. *Musica e musicisti nel ventennio fascista*. Fiesole: Discanto Edizioni, 1984.

In Italian. This book reveals the way things functioned under Fascist rule in Italy and includes information on "popular" composers, such as Puccini, Mascagni, Giordano, and Zandonai; Futurism and Pratella; and Pizzetti, G.F. Malipiero, and Casella. There are 166 pages devoted entirely to primary source materials—letters from composers to Mussolini, etc. Index of names.

Sachs, Harvery. *Music in Fascist Italy*. London: Weidenfeld and Nicolson, 1987.

Introduction. Useful information, with a great deal of primary source quotations, on: historical terrain, institutions (education, festivals, etc.), composers, performers, foreigners, racism, war, etc. Bibliography, Index.

ITALIAN POETRY (general, multiple)

Cary, Joseph. *The Modern Italian Poets: Saba – Ungaretti – Montale*. 2d ed. Chicago: Univ. Chicago, 1993.

Contini, Gianfranco, ed. *Poeti del Duecento*. Tomo I. *La letteratura italiana: storia e testi*. Directed by Raffaele Mattioli, Pietro Pancrazi, and Alfredo Schiaffini. Vol. 2. Milan: Riccardo Ricciardi Editore, 1960.

In Italian. Very useful resource—poems are grouped by region (and then by author or anonymous), with explanations about the form and words or phrase that are archaic or in dialect. Includes "Mamma, lo temp' è venuto," which was set by Dallapiccola.

***Immagini del Novecento italiano*. Edited by Pietro Frassica, Giovanni Pacchiano, Carolyn Springer. NY: Macmillan, 1987.**

In Italian. Biographical information, brief works (with explanatory notes in English), exercises, Italian-English vocabulary list.

Kay, George, ed. *The Penguin Book of Italian Verse*. Baltimore: Penguin Books, 1965.
Prose translations of a wide variety of Italian poems ranging from the 12th–20th centuries.

Oliva, Carlo, ed. *Poesia italiana del Quattrocento*. Milan: Garzanti, 1978.
In Italian. Introduction, poems with notes explaining outdated language or references, bibliographic information on each poet. Indices to poems, authors, and general table of contents at the end.

Pacifici, Sergio. *The Promised Land, and other poems: an anthology of four contemporary italian poets: Umberto Saba, Giuseppe Ungaretti, Eugenio Montale, Salvatore Quasimodo*. NY: s.f. vanni, 1957.

Picchione, John and Lawrence R. Smith. *Twentieth-Century Italian Poetry: An Anthology*. Toronto: University of Toronto Press, 1993.
Selected poems, grouped by style, in Italian only but with biographical and stylistic information in English about each poet and notes in English defining words and references.

Smith, William Jay and Dana Gioia, eds. *Poems from Italy, New Rivers Abroad*, New Rivers Press, 1985.
Poetic translations of a wide variety of Italian poems ranging from the 12th century through the 20th. Some of the translations are by such famous poets as Byron, Wordsworth, and Pound.

Sites viewed:

<http://digilander.libero.it/letteratura/Novecento/Ungaretti/introduzione.htm>

<http://www.club.it/autori/grandi/giuseppe.ungaretti/indice-i.html>

<http://www.cronologia.it/storia/biografie/ungaret.htm>

<http://www.enotes.com/variations-nothing/46421>

http://www.sapere.it/tca/MainApp?src=vr&url=/4/1226_1¯o=4/c_1¯oname=BIOGRAFIE&refname=Veretti,%20Antonio%0A

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<http://www.riflessioni.it/enciclopedia/ungaretti.htm>

<http://www.ungarettionline.it/vita51.htm>

Accessed May 7, 2005, 4:30-40 pm.

POETS AND POETRY (focused on an individual)

Apollinaire, Guillaume. *Alcools*. Translated by Donald Revell. Hanover and London: Wesleyan University Press, 1995.
French poems, with poetic English translations. Includes "L'Adieu" (The Farewell), p.82-83 (set by Cortese).

Brener, Ann. *Judah Halevi and his Circle of Hebrew Poets in Granada*. *Hebrew Language and Literature Series*, edited by W.Jac. van Bakkum, no. 6. Leiden: Brill/Styx, 2005.
Historical, biographical, and stylistic information about Judah Halevi and Moses Ibn Ezra. Bibliography. Indices.

Brody, Heinrich, ed. *Selected Poems of Moses Ibn Ezra*. Translated by Solomon Solis-Cohen. Philadelphia: The Jewish Publication Society of America, 1945.
Foreword: useful information about Medieval Hebrew poetry and the translation. Introduction: useful biographical information about Moses Ibn Ezra. Hebrew and English translations of poems, including the Non-Liturgical poems set (seemingly almost precisely to this English translation) by Castelnovo-Tedesco. Notes on Text. Notes on Translation. Index of First Lines.

- Chadwick, C. *Verlaine*. London: University of London, The Athlone Press, 1973.**
Brief book: biographical background, early poetry, major poetry (including Sagesse, p.51-69), minor poetry, last poems, prose works, critics, notes, bibliography, index.
- Grant, Richard B. *Théophile Gautier*. Boston: Twayne Publishers, 1975.**
Chronology. Biography. Section on Emaux et camées and mention on p.135 of his "Variétés sur le carnaval de Venise" (set by Mortari). Notes. Selected Bibliography. Index.
- Machado, Antonio. *Solitudes, Galleries and other poems*. Translated by Richard L. Predmore. Durham: Duke University Press, 1987.**
Spanish poems with English translations. Biography and analysis.
- McVan, Alice Jane. *Antonio Machado*. NY: The Hispanic Society of America, 1959.**
Biography, Spanish poems and English translations, bibliography, index of poems.
- Richardson, Joanna. *Verlaine*. New York: The Viking Press, 1971.**
Extensive biography of 361 pages, including information about Sagesse and other works. Black and white photos. Extensive Bibliography. Useful Index.
- Salustri, Carlo Alberto. *Tales of Trilussa*. Translated by John DuVal. Fayetteville and London: University of Arkansas Press, 1990.**
Brief Introduction (biography, works). Original poems in Romanesco (from Tutte le poesie), with rhymed translations in English—includes "Er Gatto e er Cane" and "Er Coccodrillo" set by Casella.
- Shapiro, Norman R., ed. *Lyrics of the French Renaissance: Marot, Du Bellay, Ronsard*. New Haven and London: Yale University Press, 2002.**
Introduction (useful historical information). French poems with rhymed translations into English and helpful explanatory notes. Includes "D'un Vanneur de blé, aux vents" from Divers Jeux rustiques (set by Castelnuevo-Tedesco). Table of Contents.
- Shattuck, Roger, trans. *Selected Writings of Guillaume Apollinaire*. New York: James Laughlin, 1951(?).**
Introduction (life and works). Verse (French with English translations). Prose (in English translation). Selective Bibliography.
- Tennant, P.E. *Théophile Gautier*. University of London: The Athlone Press, 1975.**
Life, Aesthetic Doctrine, Early Poetry, Mature Poetry (including Emaux et Camées, useful for Mortari's Carnival of Venice songs), Travel and other works, Influence. Critical Evaluation. Quotations in French about Gautier. Bibliography. Indices.
- Ungaretti, Giuseppe. *L'Allegria*. Edited by Maggi Romano. Milan: Mondadori, 1982.**
- "Ungaretti, Giuseppe." Columbia Encyclopedia, Sixth ed. 2005.**
<http://www.encyclopedia.com/html/U/Ungaretti.asp>. Accessed May 7, 2005, 4:30-40 pm.
- Ungaretti, Giuseppe. *Selected Poems of Giuseppe Ungaretti*. Translated and edited by Allen Mandelbaum. Ithaca: Cornell Univ., 1975.**
- Ungaretti OnLine: *Il Portale dedicato a Giuseppe Ungaretti*. <http://www.ungarettionline.it>. Accessed May 7, 2005, 4:30-40 pm.**
- Verlaine, Paul. *Sagesse*. Edited by C. Chadwick. University of London: The Athlone Press, 1973.**
Introduction (useful: Biographical Background—including information about Verlaine's conversion, Composition, Themes, Style, Reputation, Text). Very select Bibliography. Poem "O mon Dieu, vous m'avez blessé d'amour," p.49-50, in French (set by Maderna). Commentary about date of composition and possible references, p.85-86.

_____. *Selected Poems*. Translated by C.F. MacIntyre. Berkley and Los Angeles: University of California Press, 1948.
French poems with rhymed translations into English (useful for Maderna, Debussy, Fauré, Varèse, etc. settings). Preface. Notes. Bibliography.

<http://digilander.libero.it/alguas/sanremo.html>
<http://www.fumetti.org/autori/rubino.htm>
http://www.lambiek.net/rubino_antonio.htm
<http://www.lfb.it/fff/fumetto/aut/r/rubino.htm>
Articles about Antonio Rubino.

ITALIAN LANGUAGE

Dizionario Enciclopedico Italiano. Roma: Istituto della Enciclopedia Italiana. Vol. 2, 1955 and Vol. 11, 1960.
In Italian. Colossal multi-volume dictionary.

Zingarelli, Nicola. *Vocabolario della Lingua Italiana*. 12th ed. Bologna: Zanichelli, 2001.
In Italian. Dictionary—very useful for meaning and pronunciation.

<http://www.demauiroparavia.it>
In Italian. An extremely useful website for both meaning (including poetic) and pronunciation.

<http://www.oxfordparavia.it>
In Italian (with some definitions in English). An excellent (accurate and useful) website for Italian-English and English-Italian translation.

<http://www.garzantilinguistica.it>
In Italian. Extremely useful dictionary and verb conjugation charts.

SOUND RECORDINGS (compact disc format, unless otherwise noted)

NB: Inclusion on this list is not an endorsement of quality.

Alfano, Franco. *Liriche da Tagore* (Songs of Rabindranath Tagore). Duo Alterno (T. Scandaletti and R. Piacentini). Nuova Era 7388, 2004.

Berberian, Cathy. *Nel labirinto della voce*. aura AUR 146-2 ADD, 1999.

Berio, Luciano. *Circles, Sequenza I, Sequenza III, Sequenza V*. wergo 6021-2 286 021-2, 1991.
Cathy Berberian, voice.

_____. *The Great Works for Voice*. Mode 48, 1995.
Christine Schadeberg/Musicians' Accord. Folk Songs, Sequenza III, Chamber Music, O King, Circles.

_____. *Sequenzas I-XIV*. Naxos 8.557661-63, 2006.
Tony Arnold, Sequenza III.

_____. *Un Re in ascolto*. col legno WWE 2 CD 20005, 1997.

_____. *Voci*. Kim Kashashian, viola. ECM New Series, ECM 1735 (461808-2), 2001.

- Casella, Alfredo. *Liriche*. Tiziana Scandaletti, soprano; Riccardo Piacentini, piano. Nuova Era 7371, 2002.
- Castelnuovo-Tedesco, Mario. *Choral Music*. American Classics, Naxos 8.559404, 2003.
- _____. *Coplas e altre liriche per canto e pianoforte*. Leonardo de Lisi, tenor; Anna Toccafondi, piano. Vocalia VOC 001, 1995.
- _____. *Piano Music*. Jordi Masó, piano. Naxos 8.555856, 2003.
- _____. *The Well-Tempered Guitars (A Selection)*. Duo Batendo. Etcetera KTC 1057, 1988.
- Dallapiccola, Luigi. *Il Prigioniero and Canti di prigionia*. Sony Classical SK 68 323, 1995.
- _____. *Il Prigioniero and Job*. Mondo Musica/EMI Italiana LCO 1507, MFOH 10603, recorded 1967, 1999.
- _____. *Tre poemi; Liriche Greche; Quattro liriche di Antonio Machado; Commiato*. Luisa Castellani, Natalia Zagorinskaja, sopranos; Ensemble Contrechamps; Giorgio Bernasconi, conductor. Stradivarius STR 33462.
- _____. *Ulisse*. Suvini Zerboni STR 10063 2, 1968.
- Gedda, Nicolai. *Lieder & Arias*. EMI 7243 5 67684 2 CD, 2001.
- Ghedini, Giorgio Federico. *Canti e strambotti*. Duo Alterno. Nuova Era 7365, 2001.
- _____. *Musica sacra = Sacred Music*. Duo Alterno. Nuova Era 7354, 2000.
- Loeffelholz-Lieder e altre rare melodie. Leonardo Wolovsky, baritone; Gregorio Nardi, piano. Phoenix Classics 8 018824 001037 (PH 00616), 2002.
- Logue, Joan. *Italian Songs* (personal copy). KRO Radio, Holland, 1980s. Cassette.
- Maderna, Bruno. Stradivarius STR 33574, 2002.
Liriche su Verlaine per voce di soprano e pianoforte, sung well by Alda Caiello.
- Malipiero, Gian Francesco. *Grottesco per piccola orchestra; Concerto per violoncello e orchestra; Ricercari per 11 strumenti; Dialogo n. 1 (con Manuel De Falla in memoriam)*. Siegfried Palm, violoncello; Festival Orchestra di Villa Marigola; Giuseppe Garbarino, conductor. Nuova Era 6998, 1991.
- Martin, Frank. *Messe für Doppelchor*. Ildebrando Pizzetti. *Messa di Requiem*. Proprius Music PRCD 9965, 1988.
- Nono, Luigi. *Al gran sole carico d'amore*. Teldec New Line 8573-81059-2, 2001.
- _____. *Como una ola de fuerza y luz, etc.* Maurizio Pollini Edition. Slavka Taskova, soprano; Maurizio Pollini, piano; Symphonieorchester des Bayerischen Rundfunks; Claudio Abbado. Deutsche Grammophon 471 362-2, 2001.
- _____. *Il canto sospeso*. Claudio Abbado, conductor; Berliner Philharmoniker. Sony Classical SK53360, 1993.
- _____. *Intolleranza 1960*. Teldec 4509-97304-2, 1995.

- _____. Neue Vocalsolisten Stuttgart. col legno WWE 1SACD 20603, 2004.
Vocal Music: "Ha venido," Canciones para Silvia; "¿Donde estas hermano?; Djamila Boupachà; Sarà dolce tacere; Quando stanno morendo. Diario polacco n. 2.
- _____. *Voices of Protest. Vol. I. mode 87, 2000.*
"¿Donde Estas Hermano? pour les disparus d'Argentine" from Quando stanno morendo, Diario Polacco, n. 2; "Djamila Boupachà" from Canti di vita e d'amore: Sul ponte di Hiroshima.
- Petrassi, Goffredo. *Goffredo Petrassi: Sesto Non-Senso, Sonata da Camera, Récréation Concertante, 4 Inni Sacri, Noche Oscura.* Ermitage 145 ADD, 1994.
- Poli, Liliana. Soprano. *Große Interpreten neuer Musik (Schönberg, Eisler, Dallapiccola, Benvenuti, Nono).* wergo WER 60051, 1970. LP.
- Respighi, Ottorino. *Integrale delle liriche per canto e pianoforte.* Complete Songs for voice and piano, Vol. 1. Leonardo de Lisi, tenor; Reinild Mees, piano. Channel Classics CCS 9396, 1996.
- Respighi, Ottorino. *Integrale delle liriche per canto e pianoforte.* Complete Songs for voice and piano, Vol. 2. Andrea Catzel, soprano; Leonardo de Lisi, tenor; Reinild Mees, piano. Channel Classics CCS 11998, 1998.
- Romancero gitano.* Los Angeles Chamber Singers; Peter Rutenberg, conductor. RCM RCM19802, 1998.
Work by Castelnuovo-Tedesco.
- Scotto, Renata. *Serenata: Songs by Puccini, Leoncavallo, Mascagni, Catalani, Pizzetti, Respighi, Wolf-Ferrari, Tosti.* John Atkins, piano. CBS Columbia 34501, 1977. LP.
- Songs of Laughter, Love, and Tears.* Marni Nixon, soprano; Vienna Volksoper Orchestra; Ernest Gold, conductor. Crystal Records CD 501, 1992.
Featuring Castelnuovo-Tedesco's Coplas, in the version for orchestra.
- Tutti in maschera.* Orchestra sinfonica dell'Emilia Romagna "Arturo Toscanini;" Massimo de Bernart, conductor. Aura Music AUR 404-2, 2000.
- 20th Century Classics I.* (Luigi Dallapiccola) Apex 0927 49420 2 (8573 89226 2; 8573 89227 2; 8573 89230 2; 0927 40812 2), 2002.
- Vivaldi, Antonio. *In exitu Israel de Aegypto (salmo 113), RV 604; Credidi propter quod locutus sum (salmo 115), RV 605.* Alfredo Casella. *Missa solemnis pro pace, op. 71.* Orchestra e coro del Teatro la Fenice; Isaac Karabtchevsky, conductor. Mondo Musica MFCN 22242, 2000.
- La voce contemporanea in Italia, vol. I.* Duo Alterno. Stradivarius STR 33708, 2005.
- Zampieri, Mara. *Novecento italiano, rare songs.* MYTO 043.H090, 2004.

ABOUT THE CENTER

The Clarice Smith Performing Arts Center at the University of Maryland opens new doors to performance and learning experiences for the many communities within and around the University. Dynamic and spirited, the Center is firmly committed to programming that integrates learning, service and performance, actively engaging people in arts exploration and providing artists with a collaborative environment to nurture their talents and present their art. The Center's mission is reflected in its unusual building design, evocative of a community for the arts, which unites six intimate performance spaces, three performing arts academic departments, a performing arts library, and rehearsal spaces and classrooms under one roof.

CLARICE SMITH
PERFORMING ARTS
CENTER AT MARYLAND



THE UNIVERSITY OF MARYLAND SCHOOL OF MUSIC
Presents

Music of the 1930s and 40s

Stacey Mastrian
soprano

Scott Crowne
piano

assisting musicians:

Tara McCredie, *mezzo-soprano*
Katrina H. Smith, *flute and piccolo*
Na-Young Kwak, *oboe*
Peter Mika, *clarinet*
Amanda Wilton, *viola*
Dan Shomper, *cello*

Dissertation Title:

Selected Vocal Works by Progressive Italian Composers of the 20th Century:
The Confluence of Nationalism and Internationalism from
the Eve of World War I through Post-World War II Reconstruction

Please Note: As a courtesy to the performers and your fellow patrons, please turn off all cell phones and pagers (or leave them with the House Manager with your seat location); please remember that food, drink, smoking, photography, recording (audio and video) and animals (other than service animals) are not permitted in the performing spaces; please refrain from unnecessary talking, noise, or disruptive behavior; please note that we make every effort to start on time and we recommend that you arrive at least 15 minutes before the performance time (latecomers are delayed entry and ushered in at an appropriate seating break determined in consultation with the artist); for your own safety in case of an emergency, look for the nearest exit – walk, do not run to that area.

Tuesday, November 8, 2005 | 5:30pm

JOSEPH & ALMA GILDENHORN RECITAL HALL
Clarice Smith Performing Arts Center
University of Maryland

PROGRAM

LUCIANO BERIO (1925-2003)
Sequenza III
per voce femminile

LUIGI CORTESE (1889-1976)
Cinque Poesie di Apollinaire
I. Jamais
II. Prière
III. Lettre-Poème
IV. L'amante
V. Je ne sais plus

ANTONIO VERETTI (1900-1978)
Solitudine
from *L'Allegria*

FRANCO MARGOLA (1908-1992)
Possa tu giungere

BRUNO BETTINELLI (1913-2004)
La natura mi parla
from *3 liriche*

VALENTINO BUCCHI (1916-1976)
Vocalizzo notturno
from *Quattro liriche per canto e pianoforte*

LUIGI NONO (1924-1990)
Djamila Boupachà
from *Canti di vita e d'amore*

INTERMISSION

PROGRAM

MARIO CASTELNUOVO-TEDESCO (1895-1968)
Selections from *The Divan of Moses-Ibn-Ezra:*
A Cycle of Songs for Voice and Guitar, op. 207

From Part I - Songs of Wandering

- I. When the morning of life had passed...
- III. Wrung with anguish...

From Part III - Of Wine, and of the Delights of the Songs of Men

- VII. Drink deep, my friend...
- VIII. Dull and sad is the sky...

From Part IV - The World and its Vicissitudes

- X. Men are children of this world...
- XII. Only in God I trust...

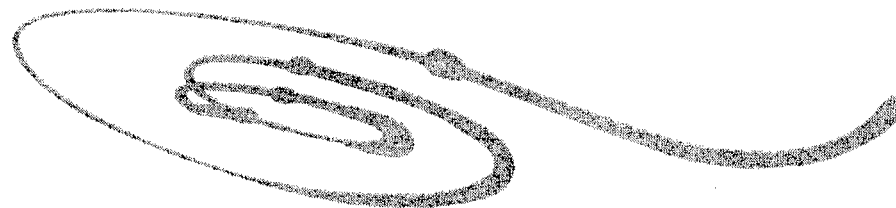
From Part V - The Transience of this World

- XIII. Where are the graves...
- XV. I have seen upon the earth...
- XVI. Come now, to the Court of Death...
- XVIII. I behold ancient graves...

Epilogue

- XIX. Wouldst thou look upon me in my grave?...

LUIGI NONO
La fabbrica illuminata
per soprano e nastro magnetico a quattro piste



This recital is being presented in partial fulfillment of the requirements of the Doctor of Musical Arts Degree.
Stacey Mastrian is a student of Martha Randall.

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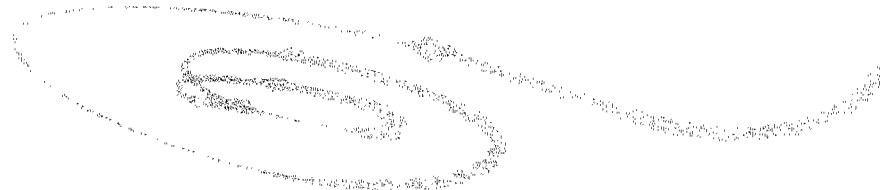
THE UNIVERSITY OF MARYLAND SCHOOL OF MUSIC
presents

Stacey Mastrian
soprano

Scott Crowne
piano

Italian Vocal Music
of the 19-teens and 1920s

DISSERTATION:
Selected Vocal Works by
Progressive Italian Composers of the 20th Century:
The Confluence of Nationalism and Internationalism
from the Eve of World War I through Post-World War II Reconstruction



THURSDAY, OCTOBER 26, 2006 AT 5:30PM

JOSEPH & ALMA GILDENHORN RECITAL HALL

CLARICE SMITH PERFORMING ARTS CENTER
University of Maryland, College Park

PROGRAM

MARIO CASTELNUOVO-TEDESCO (1895-1968)
Oh! quanto siete pallida...
M'affaccio alla finestra...
Fiorin d'alloro...
Oh! come fa la donna contadina...
from *Stelle cadenti*

BARBARA GIURANNA (1902-1998)
L'acqua corre alla borrana

GIORGIO FEDERICO GHEDINI (1892-1965)
Arbero peccerillo
from *Quattro canti antichi napoletani*

GIAN FRANCESCO MALIPIERO (1882-1973)
L'eco
from *Tre Poesie di Angelo Poliziano*

VIRGILIO MORTARI (1902-1993)
Il porcellino di Pino
from *Giro giro tondo*

GIAN FRANCESCO MALIPIERO
Song
from *Keepsake*

LUIGI CORTESE (1889-1976)
L'Adieu
Heures d'Été

VINCENZO DAVICO (1889-1969)
Pour une Bacchante
Pour une Amoureuse
from *Trois Stipes*

ANTONIO VERETTI (1900-1978)
Pantomina
from *Tre Liriche*

ALFREDO CASELLA (1883-1947)
Quattro favole romanesche
I. Er coccodrillo
II. La carità
III. Er gatto e er cane
IV. L'elezzione der presidente

INTERMISSION

ILDEBRANDO PIZZETTI (1880-1968)
Passeggiata
from *Cinque Liriche*

ANTONIO VERETTI
Intermezzo melico
from *Tre Liriche*

OTTORINO RESPIGHI (1879-1936)
Crepuscolo
from *Deità Silvana*

MARIO CASTELNUOVO-TEDESCO
Coplas

- I. Señor Alcalde Mayor...
- II. Manojito de alfileres...
- III. Gitano, porque vas preso?
- IV. En medio de lo mar hay...
- V. Un estudiante tunante...
- VI. Hermosa blanca azucena...
- VII. Cuando el juez mi demando...
- VIII. Un rosal hace una rosa...
- IX. La mujer qu'engaña un hombre...
- X. Te pintarè en un cantar...
- XI. Dentro de mi pecho hay...



This recital is being presented in partial fulfillment of the
requirements of the Doctor of Musical Arts Degree.
Stacey Mastrian is a student of Martha Randall.

ABOUT THE CENTER

The Clarice Smith Performing Arts Center at the University of Maryland, opens new doors to performance and learning experiences for the many communities within and around the University. Dynamic and spirited, the Center is firmly committed to programming that integrates learning, service and performance, actively engaging people in arts exploration and providing artists with a collaborative environment to nurture their talents and present their art. The Center's mission is reflected in its unusual building design, evocative of a community for the arts, which unites six intimate performance spaces, three performing arts academic departments, a performing arts library, rehearsal spaces, and classrooms under one roof.

CLARICE SMITH
PERFORMING ARTS
CENTER AT MARYLAND



Please note: As a courtesy to the performers and your fellow patrons, please turn off all cell phones and pagers (or leave them with the House Manager with your seat location); please remember that food, drink, smoking, photography, recording (audio and video) and animals (other than service animals) are not permitted in the performing spaces; please refrain from unnecessary talking, noise, or disruptive behavior. Note that we make every effort to start on time and that we recommend you arrive at least 15 minutes before the performance time. Latecomers are delayed entry and ushered in at an appropriate seating break, determined in consultation with the artist. For your own safety, in case of an emergency, look for the nearest exit. Walk, do not run, to that area.

THE UNIVERSITY OF MARYLAND SCHOOL OF MUSIC
presents

Stacey Mastrian

soprano

Scott Crowne, piano
Gerry Kunkel, guitar
Stephen Lilly, sound technician

Italian Vocal Music of the 1950s and 1960s

DISSERTATION:
Selected Vocal Works by
Progressive Italian Composers of the 20th Century:
The Confluence of Nationalism and Internationalism
from the Eve of World War I through Post-World War II Reconstruction

SATURDAY, APRIL 7, 2007 AT 2PM

JOSEPH & ALMA GILDENHORN RECITAL HALL

CLARICE SMITH PERFORMING ARTS CENTER
University of Maryland, College Park

PROGRAM

GIORGIO FEDERICO GHEDINI (1892-1965)

Florete flores quasi lilium

Quae est ista

Assumpta est Maria in coelum

from Quattro duetti su testi sacri

BRUNO MADERNA (1920-1973)

Liriche su Verlaine

Aquarelles

Sérénade

Sagesse

ROBERTO LUPI (1908-1971)

La gratitudine

Allegrezza

Castità

La formica e il chicco di grano

from Sette Favole e Allegorie

LUCIANO BERIO (1925-2003)

La donna ideale

from Quattro canzoni popolari

LUIGI DALLAPICCOLA (1904-1975)

La primavera ha venido (I)

from Quattro Liriche di Antonio Machado

MARIO CASTELNUOVO-TEDESCO (1895-1968)

Aux zéphirs

from Trois Poèmes de la Pleiade

INTERMISSION

PROGRAM

LUIGI DALLAPICCOLA

Divertimento in Quattro Esercizi

I. Introduzione

II. Arietta

III. Bourrée

IV. Siciliana

VIRGILIO MORTARI (1902-1993)

Variations sur "Le Carnaval de Venise"

Dans la rue

Sur les lagunes

Carnaval

Clair de lune sentimental

VIRGILIO MORTARI

Cantilene

I. Domani è festa

II. Ohimè! disse il maturo

III. Le cose piccoline

IV. Cecco Velluto

V. Io voglio bene la nonna

GIACINTO SCELISI (1905-1988)

Capri

Una risata

from Tre Canti di Primavera

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